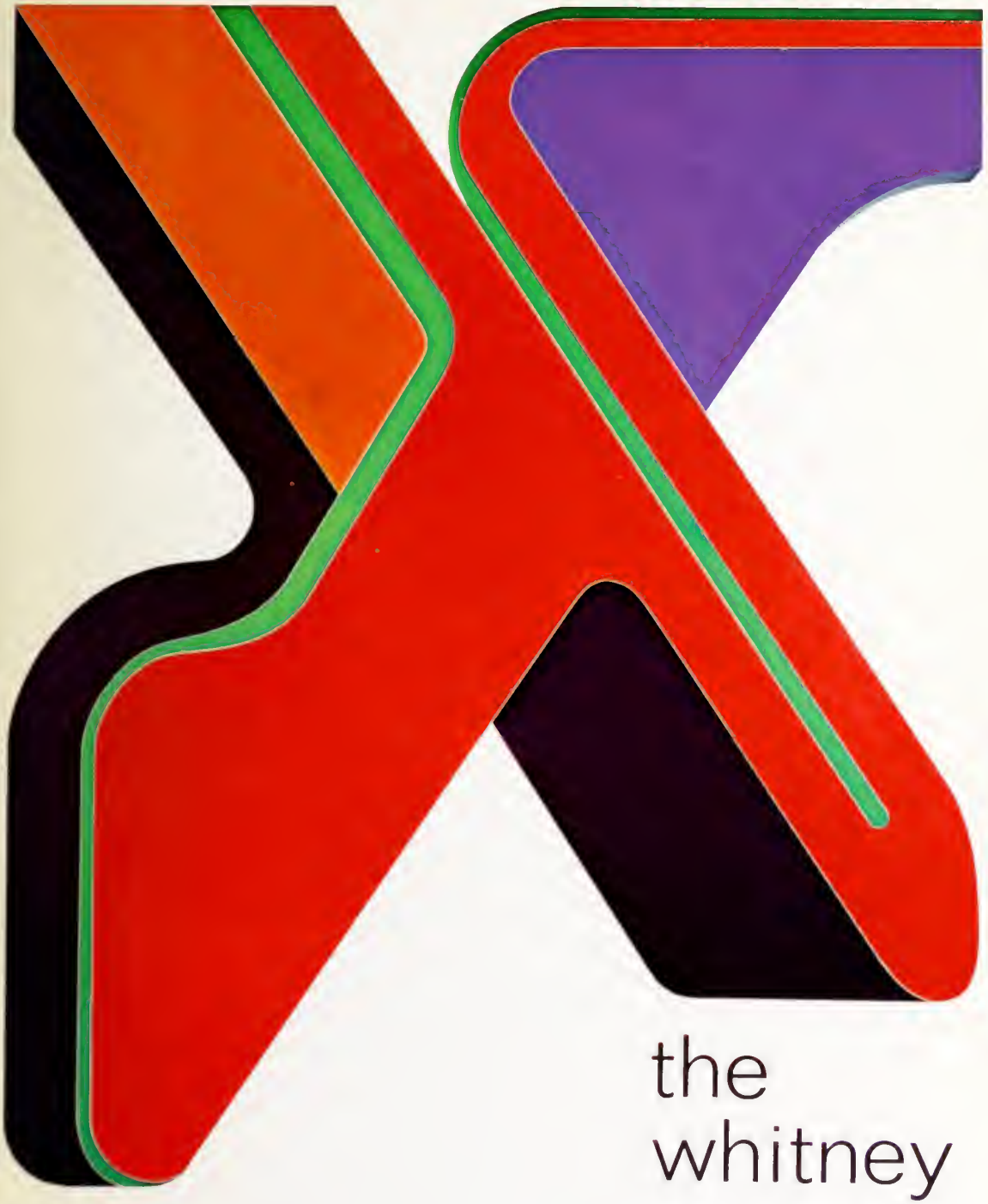

the whitney review 1968|69

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Published annually, *The Whitney Review* surveys the Museum's activities during the preceding year (except its acquisitions, which are listed for the fiscal year from July 1-June 30). Edited by the Museum staff, it is not a formal report, but is intended to record events of general interest.

Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021
Telephone (212) 249-4100
Hours. Daily 11-6, Sunday 12-6, Tuesday 11-10
Admission: $1.00; children under 12 accompanied by an adult admitted free. Annual unlimited admission pass: $15.00. Annual student's pass: $3.00.

Cover
Sven Lukin
Gypsy Cross. (1968.)
Enamel and synthetic polymer on wood.
72¾ x 88½ x 4
Gift of Philip Morris Incorporated.

Page 2
Willem de Kooning.
Woman in Landscape III. (1968.)
Oil on paper mounted on canvas.
63½ x 42½.
Gift of Mrs. Bernard F. Gimbel

the whitney review 1968|69

the year at the whitney

by John I. H. Baur

Just as the Chinese have the Year of the Cow, the Horse or the Goat, so the Museum has experienced what might be called the year of the new building, the year of the general shakedown and, during the past twelve months, the year of organizational rebuilding and strengthening—at all levels.

Three new Trustees have been elected to the Board, two new curators have replaced two who resigned, promotions have put younger personnel at the head of the Education Department and the Sales and Information Desk, and the Security Staff, and one new position—that of Controller—has been created.

In addition, there has been a widespread revision of the Museum's insurance system, its medical benefits, and its pension plan (still in process). New accountants have been appointed, a new accounting system installed and group life insurance inaugurated for the staff. On a more decorative note, we have experimented with Museum aides—attractive and knowledgeable young women, who meet the public in the galleries, answer questions and provide information on the current exhibitions and on the Museum's facilities.

The new Trustees elected to the Board at its June meeting were Mrs. Frederick W. Hilles, Howard W. Lipman and William M. White, Jr. Mrs. Hilles, who lives in Old Lyme, Connecticut, is well known for her fine collection of modern American art. She had served previously on the Council of the Friends of the Whitney Museum and on its Acquisitions Committee.

Mr. Lipman, a partner in the investment firm of Neuberger and Berman, is not only an outstanding collector of contemporary American sculpture; he has also provided funds—through the Howard and Jean Lipman Foundation—for the Museum's ambitious program of acquiring work by younger, avant-garde sculptors. Parts of this rapidly growing collection are now on a three-year tour of the country, since one of Mr. and Mrs. Lipman's aims has been to spread a knowledge of the new developments in American sculpture to communities which seldom have a chance to see them.

At thirty, Mr. White is the Museum's youngest trustee. He has already formed the nucleus of a distinguished private collection, and has been a junior

Allan d'Arcangelo.
Landscape. 1968
Synthetic polymer on canvas. 107 x 107.
Gift of the Friends of
the Whitney Museum of American Art.

Above
Mrs. Frederick W. Hilles.
Center
William M. White, Jr.
Right
Howard W. Lipman

member of the Friends of the Whitney. A native of Pueblo, Colorado, he was graduated from Yale University in 1961 and has homes in both New York and Denver. He is Chairman and President of the Great Western United Corporation.

The Museum lost three Trustees during the past year through the deaths of Henry F. du Pont and Hermon More, and the resignation of Roy R. Neuberger, who became Trustee Emeritus.

The new Associate Curators who joined the staff last January were James Monte, formerly Associate Curator of Modern Art at the Los Angeles County Museum and Mrs. Marcia Tucker, who has been instructor in American art at the University of Rhode Island and in art history at the City University of New York. They replaced John Gordon, the Museum's senior Curator, who resigned to take a directorship in Florida, and William Agee, now at The Museum of Modern Art. Robert M. Doty has been promoted to full Curator in Mr. Gordon's place.

In the Education Department, David Hupert has been appointed Head in place of Eugene Lewis, who resigned. Other staff appointments are incorporated in the list at the back of the magazine.

The Museum's program of acquisitions has continued to be a balanced one with almost equal emphasis on obtaining the work of established artists and the work of lesser-known, younger men. As the gaps in the collection are filled, however, the Museum has been making a more determined effort to represent certain outstanding artists in depth. With the help of several generous gifts, we have succeeded this year in adding important additional

works by Willem de Kooning, Morris Louis, Jackson Pollock and Clyfford Still to those the Museum already owned.

Our purchases from younger artists—many financed by the Lipman Foundation or the Larry Aldrich Fund—have tended to be of work by men who are still relatively unknown and who often have not yet had a one-man exhibition in a commercial gallery. Some exciting "discoveries" have been made in this area, and the purchase money has often proved of crucial help to these artists at an important moment in their careers.

For acquisitions of early (pre-20th-century) American art, the Museum continues to depend on gifts and bequests since its purchase funds cannot be spread effectively over so large—and expensive—an area. In order to stimulate these gifts and bequests, a Committee on Historic Art was founded last fall with Arthur G. Altschul as Chairman. Two honorary members of the Committee, Edgar William and Bernice Chrysler Garbisch, have made the Museum an important gift of 19 works from their famous collection of naive paintings of the 18th and 19th centuries, and have promised future donations. The Committee's aims are long-range, but it has made an effective start.

Robert Peckham.
Memorial Portrait of Mary L. Edgell. 1830.
Oil on canvas. 37⅞ x 28⅞.
Gift of Edgar William
and Bernice Chrysler Garbisch.

Among older projects which have been successfully continued during the past year are the Tuesday evenings open to the public and the travel program for curators. The former was made possible by a second gift from Mrs. Bernard F. Gimbel, while the latter is subsidized by a five-year grant from the Ford Foundation. Both have contributed in their own ways to the Museum's ability to reach a wider public and to represent a wider section of this country's artists.

Many other notable events of the year are covered in special articles in the following pages. I will not duplicate them here, but a few notes may help to underline some aspects of their significance.

The list of the Museum's exhibitions on pages 25-29, for instance, not only indicates that the Whitney held more loan shows than in any other year of its history, but also that these exhibitions were almost exactly balanced in their themes: one third devoted to historic art, one third to current groups or movements and one third to one-man shows by 20th-

Left
Anti-Illusion: Procedures/Materials.
Rafael Ferrer installs his work.

Alex Hay.
Paper Bag. 1968.
Fiberglas, epoxy, paint and paper. 59¼ x 29 x 18.
Gift of the Friends of
the Whitney Museum of American Art.

century artists.

The Museum's pioneering education program in an old warehouse on Cherry Street continues to be one of the most exciting ventures of its kind in the country, and is now starting to expand in new directions—as David Hupert's article shows. Yet we have had to finance it almost entirely outside of the Museum's normal resources, and it could not have been continued through the past year without wonderfully generous grants from the Helena Rubinstein Foundation, the Van Ameringen Foundation, the Rockefeller Family Fund, The New York State Council on the Arts and The New York Community Trust, as well as a number of smaller gifts from individuals and other foundations. The future of this program will depend on our ability to find new sources of support.

As Stephen Weil's article very clearly indicates, the Museum has continued and expanded its evening programs of music, dance, film, and unclassifiable events. I can only add as a footnote that these are not so much a departure from the Museum's traditional fields of activity (painting, sculpture and graphic arts) as they are a reflection of the growing integration of all the arts and the attendant difficulty of classifying or isolating them. This was nowhere more apparent than in the Museum's exhibition, *Anti-Illusion: Procedure/Materials,* which involved not only human performances but art which was itself nearly as ephemeral. (The ice structure on the front ramp lasted exactly 3 days, 3 hours and 33 minutes, and then was gone forever.)

As in the past, our Friends and our Corporate Members (which together constitute the Museum's only membership) have played a truly vital role in the Whitney's existence. Without them we quite simply could not operate our new building and the greatly expanded programs it has made possible. Nor indeed could we purchase the works of art which are so essential to building a meaningful collection. Sally Kuhn's article tells the story of the Friends' activities and their heartening growth. To that I can only add an expression of our perennial gratitude for their support.

education department report

by David Hupert

During the past year the Education Department has continued its policy of exploring new ways of assisting students and the public toward a greater understanding and enjoyment of art. Successful programs have been expanded in size and scope while new ones have been introduced. Other projects are being prepared for implementation during the coming year.

For advanced students of art and art history the Independent Study Program bridges the gap between academic and studio investigations. The program brings outstanding students from colleges throughout the country to study in New York for a semester. Studio art majors work in the Art Resources Center, the converted warehouse on the lower east side of Manhattan which serves as the locus of most of the activities of the Education Department. Art history majors do research in American art under the tutelage of scholars in their field. A leading artist or critic is invited to the Center each week to conduct an informal seminar with all of the students and staff. Discussions, museum visits and seminars are scheduled or occur spontaneously during each semester.

A most important aspect of the Independent Study Program, in addition to the work done within the confines of the professional disciplines, is the contact of artists with art historians, students with professionals. In most universities the typical relationship between studio art and art history programs is one of antipathy. Art students tend to reject what they believe to be the overintellectualized and insensitive study of art being done by art historians. The result of this is frequently a defensive self-indulgence which disconnects the art student from his cultural heritage. On the other hand, most students of art history are unfamiliar with personalities and attitudes of artists. By studying works of art in museums and galleries rather than reproductions in a classroom, and by meeting with artists and scholars as opposed to knowing only their artistic and academic remains, students of the history and practise of art in the Independent Study Program have experienced a unique integration of the two disciplines.

In the two and a half years of its operation over sixty students from twenty-six colleges have been enrolled and forty artists and scholars have con-

Morris Louis.
Gamma Delta. (1959-60)
Synthetic polymer on canvas. 102¾ x 152½.
Gift of the McCrory Corporation.

Art Resources Center.
Student Workshop.

ducted seminars and tutored students for the Independent Study Program.

The Youth Program is a studio workshop for teenagers. The students work after school hours, Saturdays, and during school hours with the permission of school authorities. No formal classes are held. Each student is given working space in the Center and the staff provides materials, equipment and advice which will enable the student to realize his creative aspirations. The Youth Program addresses itself directly to the problems of maturation in a culturally disoriented environment. Unlike most other art programs which attempt to teach children through fixed curricula, the Youth Program concentrates on the unique development of each child's personality and artistic capabilities. We strive for the development of self-discipline which will serve the student in all aspects of his adult life. The manipulation of materials is the means by which the student learns to deal constructively with the energies that might otherwise be released chaotically. It is not enough to sensitize the child living in the inner city to the stimuli of his surroundings. The youngster must be taught to deal with his heightened sensitivity or else the pressures created by his new awareness may result in an uncontrolled explosion. This is not simple to do; it requires close attention by a sympathetic staff, the recognition of the potential of each student, and the reinforcement of his creative aspirations. The schools have for the most part failed to deal effectively with inner-city children. We have found a way to do it by utilizing youngsters' innate abilities to recognize and respond to integrity: the integrity of art as a creative process; the integrity of artists as educators, teaching techniques of their chosen profession; and the integrity of the Art Resources Center where professionals, college students and teen-agers all work together to explore the processes of creating form.

The success of the Youth Program in caring for children from the inner city has led to the establishment of a seminar at the Art Resources Center for instruction of graduate students preparing for careers in teaching disadvantaged youth, to be held in cooperation with the graduate schools of education of New York University and Pratt Institute. In addition, community school boards in various areas of

New York City have requested our assistance in establishing centers modelled after the Whitney's Art Resources Center.

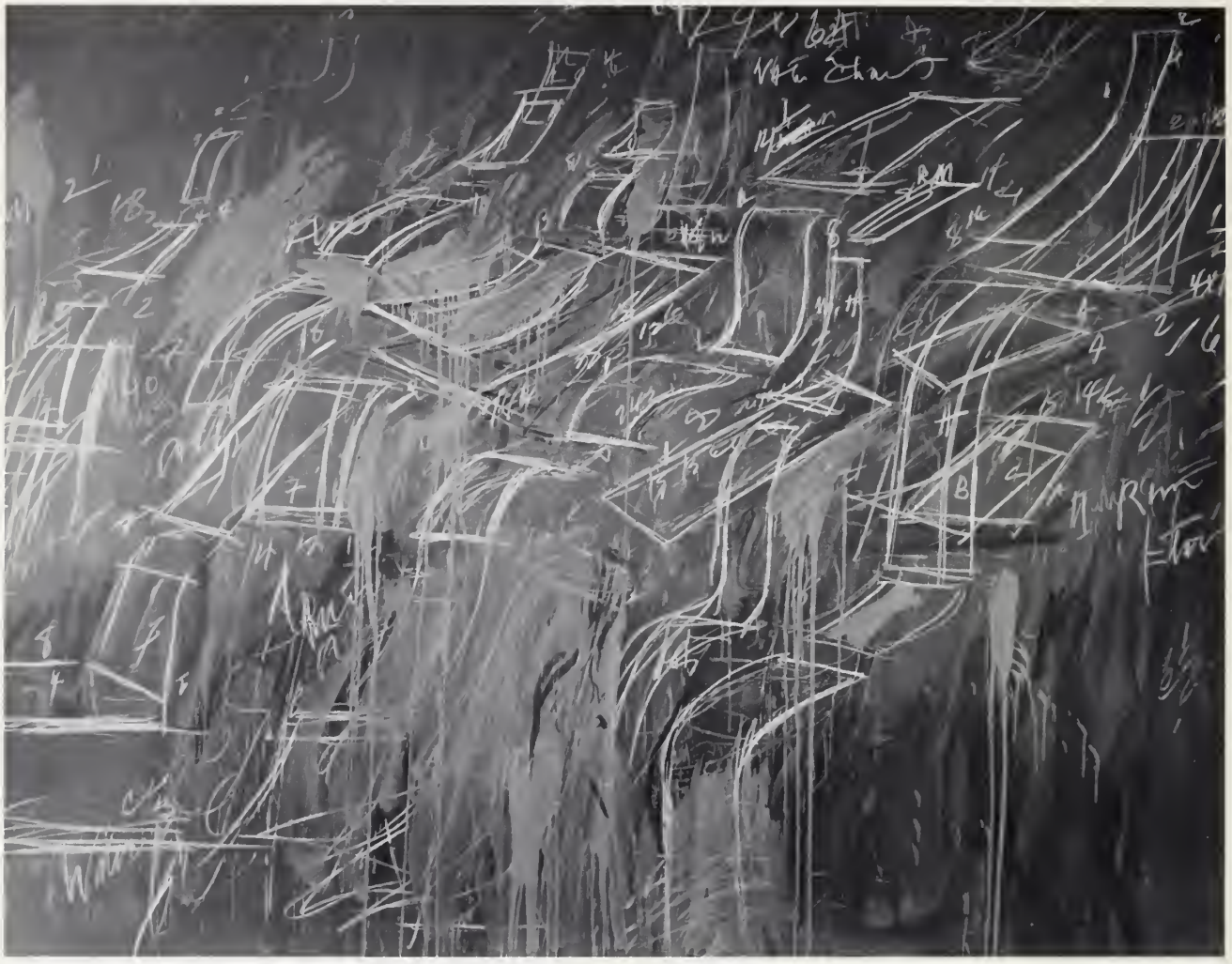
The study of art and art history can best be served by close cooperation between the museum and the university. The principal drawback of teaching art history in a classroom is that works of art are never present. A new undertaking, the Painting Analysis Project, allows instructors in art history to overcome this limitation by utilizing the Whitney's collection when they are teaching the history of American art. In this program, the instructor chooses from the permanent collection the works he wishes to have put on display for his class; and the session is conducted in the museum as it would be in the classroom except that actual works of art are substituted for the projected images. Conducted on a pilot basis last year with classes from Barnard and Hunter colleges, the program will be continued and enlarged this year.

As an adjunct to graduate studies of art and art history, the Whitney will offer a three-credit course called Seminars with Artists. Consisting of fifteen two-hour seminars with leading artists and critics, the course is designed to provide a relatively large number of students with the contact with creative individuals that has proven so effective in the Independent Study Program.

For Museum patrons the Whitney now offers free gallery lectures on Tuesday evenings and Wednesday afternoons.

In the planning stage for next year are a series of colloquia for art historians analyzing new methods in art historical research and, for a more general audience, a series of lectures by young scholars on unusual topics of public interest.

The programs of the Education Department are being supported this year by major grants from the New York Community Trust, Rockefeller Family Fund, Helena Rubinstein Foundation, van Ameringen Foundation, the New York State Council on the Arts, and other sources. Means are now being explored to incorporate the Art Resources Center into the Two Bridges Urban Renewal Project so that it will be a permanent asset to the cultural life of New York City.



evening programs

by Stephen E. Weil

Two questions are often asked about our evening programs. Why must everyone sit on the floor? And why is the Museum involved with music and dance?

While we have, this past season, combined some bleachers and chairs with the cushions which have been part of our evening programs since their start, the fact remains that we view floor seating as an integral part of these programs. Beginning as a necessity, it has turned out to be a virtue. For the fixed —and formal—relationship of the traditional concert hall, cushion seating substitutes a new—and far more casual—relationship between performer and audience. The resulting sense of intimacy and participation has received favorable comment from almost everyone who has appeared at the Museum, and from audiences as well. It has brought offers to appear from many other musicians and dancers who want their work heard or seen in the unique atmosphere which the Museum provides. Commenting in *New York* magazine, Alan Rich said "...the most successful listening experiences I have had with many kinds of new music has been while sitting on the floor at... the Whitney Museum, surrounded by speakers or live playing groups."

The "why" of our evening programs has no single answer. Some programs—such as the Harry Partch concerts and the evenings of works by Philip Glass, Steve Reich, Bruce Nauman and Michael Snow—were planned to supplement exhibitions; on other occasions, the availability of a gallery between exhibitions permitted us to offer important young artists—such as Deborah Hay—the opportunity to work with space not otherwise available in New York. Still other programs constituted parts of the continuing series of concerts by which we hope not only to present a cross-section of contemporary American music but, also, to bring a wider audience to the Museum.

Regardless of the "why", however, as our evening programs have developed it has become increasingly apparent that they serve another function as well. The barriers which separate one art form from another are crumbling, and the relevance to the Museum's program in painting and sculpture of concepts drawn from other fields is growing correspondingly greater. For those interested in contemporary art, there are important parallels to be

Cy Twombly
Untitled. (1969)
Oil and crayon on canvas. 78 x 103.
Gift of Mr. and Mrs. Rudolph B Schulhof.

drawn from contemporary music, theater, dance and films. Similarly, we trust that those whose interests lie primarily with such other forms will, through their attendance at our evening programs, find the Museum's exhibitions of painting and sculpture increasingly important to their own fields.

The production of our evening programs has been possible only through the efforts of staff members who have worked long beyond their usual hours and far outside their regular duties. Special thanks are due to our Building Manager, John Murray, our Chief Engineer, John Castro, our Security Supervisor, Robert Clark, and, most of all, to Berta Walker, Assistant to the Administrator. The expenses of keeping the Museum open Tuesday evening, when most of our evening programs have been presented, have been met through a generous grant from Mrs. Bernard F. Gimbel.

The programs for this past season were as follows:

The Music and Instruments of Harry Partch
September 8, 10, 1968

This rare appearance by the West Coast instrument builder and composer was presented first for the Congress of the International Music Council and International Association of Music Libraries, and later for the general public. A recording of this concert has been issued by Columbia Records under the title "The World of Harry Partch" and is available at the Museum's sales desk.

Left
New Dimensions in Jazz Concert, February 18, 1969, Sonny Rollins

New Dimensions in Jazz Concert, February 18, 1969, Cecil Taylor Quartet

Glenn McKay's Headlights
October 3, 1968

In this experimental program of projected light art, Mr. McKay was assisted by the Jefferson Airplane and the pianist Raymond Lewenthal. The program was sponsored by the Friends of the Whitney Museum.

A Mixture of Sight and Sound
January 21, 1969

An evening of experiments in mixed media and electronic music, this program featured electronic compositions by Milton Babbitt, Kenneth Gaburo, Mel Powell and Vladimir Ussachevsky. These accompanied light compositions by Anthony Martin, a dance work by Jean Erdman and Company and a film by Lloyd M. Williams. Presented by Composers' Showcase.

Harry Partch Music-Drama Concert, September 10, 1968.

Marvin Israel.
Untitled. (1968.)
Synthetic polymer on cardboard 51 x 40.
Anonymous Purchase Fund.

Four American Composers
February 4, 1969

Aaron Copland and Walter Piston conducted string ensembles, and Ned Rorem and Virgil Thomson accompanied soprano Betty Allen, in performances of their own music. Presented by Composers' Showcase.

New Dimensions in Jazz
February 18, 1969

An original work by Ornette Coleman was performed by the Carnegie String Quartet; original works by Sonny Rollins, Jimmy Giuffre and Cecil Taylor were performed by their composers. Presented by Composers' Showcase.

911. A Dance Concert by Deborah Hay.
February 24, 25, 1969

Three original dance works choreographed by Deborah Hay were performed by a company of twenty-six. The first performance was for the Friends of the Whitney and an invited audience of artists, poets and dancers. It was followed by a panel discussion on contemporary dance. The second performance was open to the public.

The Collegiate Chorale
April 15, 1969

Abraham Kaplan conducted The Collegiate Chorale in a program of American choral music. Presented by Composers' Showcase.

Four Evenings of Extended Time Pieces

May 20, 1969. A concert of electronically amplified music by Philip Glass was presented together with original films by Richard Serra.

May 21, 1969. The Museum presented the first public projection of two new films by Michael Snow, and *One Second in Montreal*.

May 26, 1969. An extended time piece by Bruce Nauman entitled "Bounce" was performed by Mr. Nauman, Judy Nauman and Meredith Monk.

May 27, 1969. Steve Reich's music for Phase Shifting Pulse Gate and Log Drums was performed together with his *Violin Phase* for violin and tape recorder performed by Paul Zukofsky.

activities of the friends of the whitney museum

by Sally J. Kuhn

During the past year membership in the Friends reached eight hundred, with a notable increase in the number of Junior members, who now comprise one fourth of the membership.

The Trustees met with the Friends' Council on December 3. In June a ballot was mailed to the entire membership and the thirty-four members of the Friends' Council are listed at the back of this magazine.

The Museum's collection of 18th- and 19th-century art is very small, and there are many important gaps in the collection of the work of artists who reached the peak of their careers in the early 1900's. In order to help in acquiring works in these periods, a new and enlarged Committee on Historic Art was formed. This Committee, under the chairmanship of Arthur G. Altschul, met in November and in February.

The Acquisitions Committee met throughout the year; its chairman was B. H. Friedman. It spent $50,000 on purchasing nine works of art, the majority of which are illustrated here.

Under the able chairmanship of Mrs. Matthew A. Meyer and Mrs. Girard L. Spencer, Co-Chairman, the Special Events Committee organized a number of activities for the Friends. There were also ten previews of exhibitions and eight events for the public, for which the Friends were issued priority tickets on request. Sub-committees were formed to work on each event and the twenty-seven-member Special Events Committee convened bi-annually.

The first event in the autumn was a tour of the collections of Joseph H. Hirshhorn and Philip Johnson in Connecticut. Buses were provided for two hundred and sixteen Friends, who were served luncheon in New Canaan and cocktails and canapes on the return trip to New York.

On the evening of October 3 the Whitney Museum held a multi-media musical event, attended by seven hundred members of the Friends and their guests. Glenn McKay's Head Lights—best described as a light show—was featured with the music of the Jefferson Airplane and Raymond Lewenthal. The Jefferson Airplane, a West Coast rock group, had a special appeal to the Junior members. They played at one end of the third floor gallery and alternated with Mr. Lewenthal who played works by Scriabin and Liszt. The invitations for this event were de-

Deborah Hay Dance Concert, February 25, 1969

signed by Robert Montgomery.

In conjunction with the Winslow Homer Graphics exhibition, Lloyd Goodrich gave three lectures on this 19th-century artist for the Friends. There was a great demand for tickets.

Shortly after the New Year, there was a dinner at the Museum followed by a lecture on the Sculpture Annual by William C. Seitz—"Is it new? Is it good? Is it sculpture?" Over three hundred Friends and their guests dined at the Museum in the galleries. Invitations for the dinner-lecture were courtesy of The Cadwell Davis Company, New York.

On February 24 the Museum held a special dance recital for the Friends composed of three works by Deborah Hay. Following the dance, there was a

Friends' Tour of Private Collections.
Home of The Honorable and Mrs. William Benton.

Manierre Dawson.
Brown Array. 1913.
Oil on cardboard. 18 x 22.
Gift of the artist.

symposium with Miss Hay, Yvonne Rainer, James Monte and Marcia Tucker, moderated by Douglas M. Davis.

In March the Film Committee conducted a program of films on American art from universities. One hundred fifty tickets were sold. The program included: "The Great Sail" by Robert G. Gardner (Harvard University); "Jim Dine's Montreal Mural" by William C. Lipke (Cornell University); and "Kienholz on Exhibit" by June Steel (University of California). After the film showing cocktails were served in the Museum restaurant.

The Friends' Tour of Private Collections in New York was held in April and included four collections which represent a chronology of styles of 19th- and 20th-century American art. Sixty members of the Friends served as hosts and hostesses on the afternoon of the tour. The collections visited were those of Mr. and Mrs. Harry N. Abrams, The Hon. and Mrs. William Benton, Mr. and Mrs. Raymond J. Horowitz, and Mr. and Mrs. Eugene M. Schwartz.

The program of events for the Friends for the 1968-69 season concluded with the annual spring Gala which celebrates the opening of the New Acquisitions Exhibition. One thousand Friends attended and danced to the music of the Marian McPartland Trio. The invitations to the Gala, designed by Paul Brach, were courtesy of Art Approach Incorporated. The Gala Committee planned the evening around a theme—the 1930's—and generously made personal contributions of many of the decorations and refreshments. Design and fabrication of the decorations were by Mrs. George C. Webster and Maurice D. Blum. Other contributors to the Gala were: Canada Dry Corporation, Capital Display and Supply Corporation, D'Agostino Supermarkets, Dazian's Incorporated, H. Gantt, John J. Greer, A.I.D., the Greenery, King Exotic Plants, The Lion Match Corporation of America, Package Lighting Services Incorporated, and Le Pavillon Restaurant.

Throughout the year the Hostess Committee provided hosts and hostesses for seventeen Museum events, and a total of eighty members of the Friends served in this capacity.

The Museum wishes to extend its warmest thanks to all of its members whose generosity has made this rich and varied program possible.

PEPSI
NUTS
CANDIES
INDIAN NUTS
SWISS CHOCOLATE BARS
FRESH ROASTED PEANUTS 'N SHELL 69¢ lb. 35¢ lb.
Special PARTY MIXED NUTS 49¢
Planters PEANUT CANDY 40¢ lb.
POP CORN
POP CORN

exhibitions

John F. Kensett: 1816-1872
September 10-October 20, 1968

A landscape painter and "second generation" member of the Hudson River School, Kensett portrayed the "serene mood of nature." Organized by John K. Howat, Associate Curator, American Painting and Sculpture, The Metropolitan Museum of Art, for The American Federation of Arts.

Hyman Bloom: Drawings
September 17-October 20, 1968

Drawings created during the past decade by a painter and draughtsman who strives for a visual presentation of the spiritual world. Assembled by Marvin Sadik, Director, Museum of Art, University of Connecticut.

Franz Kline
October 1-November 24, 1968

The development of a leader of the Abstract Expressionist movement, from early figurative work to the monumental black-and-white paintings done in the years before his death in 1962. Organized by John Gordon, Curator. The exhibition subsequently travelled to the Dallas Museum of Fine Arts, San Francisco Museum of Art, and the Museum of Contemporary Art, Chicago.

Robert Motherwell: New Collages
October 7-November 17, 1968

Thirty works in pasted paper which "speak with a restricted but elegant poetry of form, texture and color," according to John I. H. Baur who installed the exhibition.

The 1930's: Painting and Sculpture in America
October 15-December 1, 1968

A reassessment of the period, with special attention to the emerging currents of surrealism, geometric abstraction and abstract expressionism. Organized by William C. Agee, Associate Curator.

The Graphic Art of Winslow Homer
October 31-December 16, 1968

A complete review of the etchings, lithographs and wood engravings of an American master. Selected by Lloyd Goodrich, Advisory Director, for The

Richard Estes
The Candy Store. 1969.
Synthetic polymer and oil on canvas. 47¾ x 68¾
Gift of the Friends of
the Whitney Museum of American Art.

Museum of Graphic Art. Subsequently shown at fifteen museums.

Rufus Porter: Yankee Pioneer
December 2, 1968-January 19, 1969

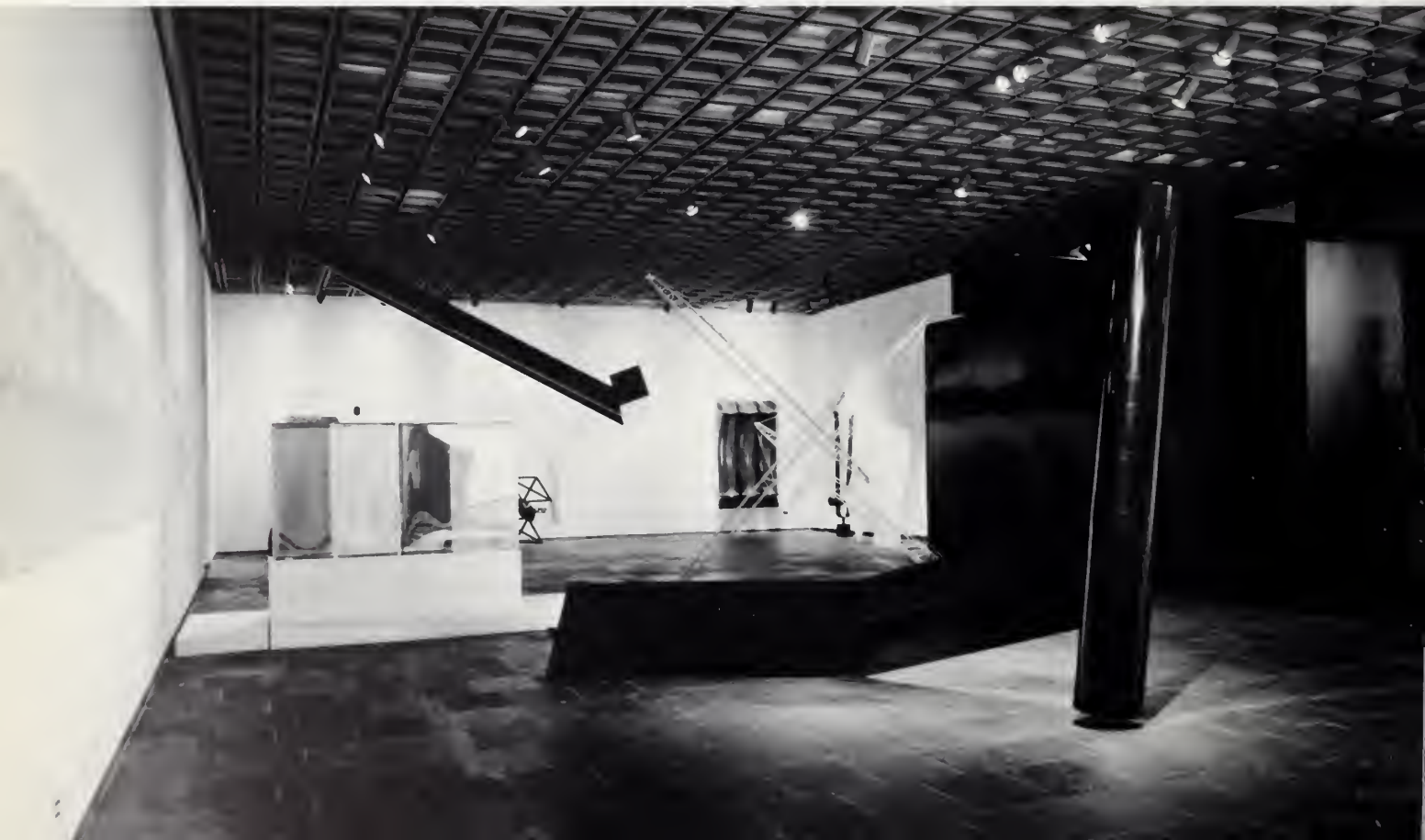
During his lifetime (1792-1884), Porter was an inventor, founder and editor of *The Scientific American,* and a prolific mural painter. The exhibition coincided with the publication of a monograph on the artist by Mrs. Jean Lipman.

1968 Annual Exhibition of Contemporary American Sculpture
December 17, 1968—February 9, 1969

The extraordinary scope, variety and scale of sculpture in America was forcefully demonstrated by the exhibition which presented the work of one hundred and thirty-seven artists on three floors of the Museum.

Still Life and Flowers
January 23-March 16, 1969

Works from the permanent collection, selected by John Gordon, Curator.



Installation of
1968 Sculpture Annual,
December 17, 1968-
February 9, 1969.

Robert Motherwell
Gauloises Bleues. (1968.)
Aquatint with collage. 9¾ x 5½.
Gift of Mr. and Mrs. Stanley Lee Helfgott.

Helen Frankenthaler
February 21-April 6, 1969

Forty-six works represented the career of a painter who devised a method of staining the canvas and created monumental works of color and form. Cosponsored by The International Council of The Museum of Modern Art, the exhibition was selected by guest curator, E. C. Goossen, and subsequently travelled in Europe.

Painter of Rural America: William Sidney Mount
March 3-April 13, 1969

A retrospective exhibition of a prominent nineteenth-century artist and the leading genre painter of his time. Selected by Alfred Frankenstein, art critic of *The San Francisco Chronicle,* for The Suffolk Museum at Stony Brook, Long Island, and the International Exhibitions Foundation. The exhibition was also seen at the National Gallery of Art, City Art Museum of St. Louis, and M. H. de Young Memorial Museum, San Francisco.

Charles Sheeler
March 11-April 27, 1969

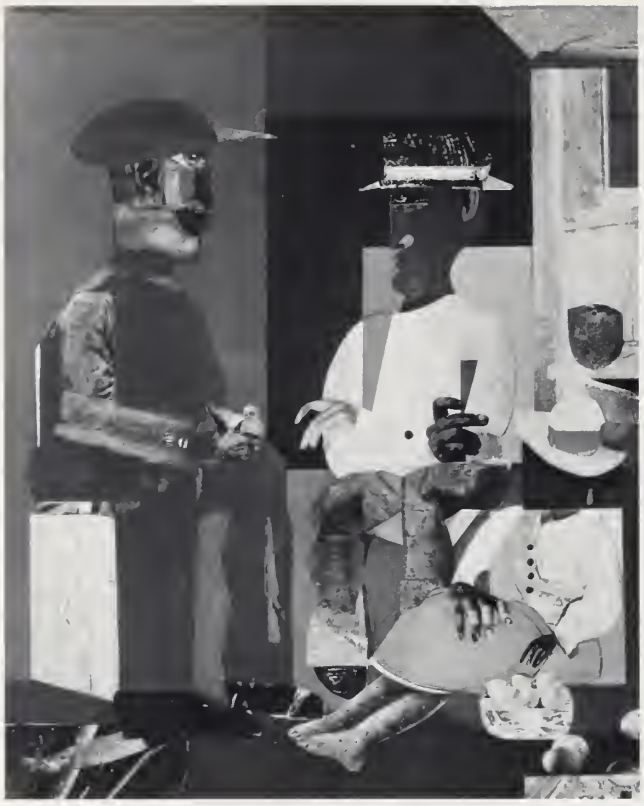
A full review of paintings, drawings and photographs by a founder of the Precisionist movement in American art, who died in 1965. Selected by Harry Lowe, Curator of Exhibits, National Collection of Fine Arts, Washington, D.C., where it opened. It was also shown at the Philadelphia Museum of Art.

Nancy Graves: Camels
March 24-April 30, 1969

Three approximations of the actual animals by a young sculptor who chose the camel as a vehicle for her concepts of form, content and experience. Directed by Marcia Tucker, Associate Curator.

Contemporary American Sculpture: Selection 2
April 15-May 5, 1969

A cross-section of recent sculpture, assembled by the Museum and the Howard and Jean Lipman Foundation. It was the second stage in a continuing program designed to enrich the Museum's collections and provide a source of important sculpture for public showing. An exhibition drawn from the Lipman collection will travel to thirteen American museums.



Romare Bearden.
Eastern Barn. (1968.)
Collage of paper on board. 55½ x 44.

Art Resources Center: Student Work
May 1-June 1, 1969

A variety of media by high school students and college students enrolled in the Independent Study Program of the Museum's educational center on the Lower East Side of Manhattan.

Recent Acquisitions
May 6-June 22, 1969

A review of the works added to the Permanent Collection during the year. Notable acquisitions were made in contemporary American art. The Museum also received a notable group of primitive paintings, the gift of Edgar W. and Bernice Chrysler Garbisch.

Anti-Illusion: Procedure/Materials
May 19-July 6, 1969

A survey of objects, paintings, films and events, "all characterized by the refutation of many illusionistic devices which have previously been considered indigenous to any art form." Organized by James Monte and Marcia Tucker, Associate Curators.

Alfred Jacob Miller:
Baltimore Sketches, 1825-1870
June 17-July 20, 1969

Known for his paintings of scenes in the far West, the artist also recorded the daily life of Baltimore in a continuous series of drawings. They were preserved in a scrapbook now owned by Mr. and Mrs. J. William Middendorf II. Selected by Marcia Tucker, Associate Curator, and Wendy J. Shadwell, Curator of the Middendorf Collection.

Thomas Cole
July 1-September 1, 1969

A comprehensive survey of work by a master of nineteenth-century landscape painting and a founder of the Hudson River School. Organized by Professor Howard Merritt for the Memorial Art Gallery of the University of Rochester. Also shown at the Munson-Williams-Proctor Institute, Utica, and the Albany Institute of History and Art.

Seven Decades of 20th Century American Art
July 3-September 28, 1969

Works from the Museum's permanent collection, installed by decades on the second and fourth floors of the Museum. Selected by John I. H. Baur, Director.

Contemporary Prints and Drawings from the Collection
July 24-September 14, 1969

Recent additions to the collection, with particular attention to new portfolios. Selected by Marcia Tucker, Associate Curator.

Installation of *Anti-Illusion: Procedures/Materials*, May 19-July 6, 1969.

Clyfford Still.
Untitled. 1957.
Oil on canvas. 112 x 154.
Gift of the Friends of
the Whitney Museum of American Art.
(and purchase).

gifts of the friends of the whitney museum of american art

All dimensions are in inches, height preceding width.
Dates following titles are inscribed on
the works themselves unless in parentheses.

BENGSTON, BILLY AL. b. 1934.
Sterling. 1963.
Oil and lacquer on composition board.
58¼ x 58¼. 69.30.

CLARKE, JOHN CLEM. b. 1937.
Trumbull: Battle of Bunker's Hill. (1968.)
Oil on canvas. 56 x 80. 69.10.

D'ARCANGELO, ALLAN. b. 1930.
Landscape. 1968.
Synthetic polymer on canvas.
107 x 107. 69.11.

ESTES, RICHARD. b. 1935.
The Candy Store. 1969.
Synthetic polymer and oil on canvas.
47¾ x 68¾. 69.21.

GOODNOUGH, ROBERT. b. 1917.
One Two Three. 1968.
A portfolio of 12 prints. Silk Screen.
(comp.) irregular; 22 x 30 (sheet).
69.18 a—l

HAY, ALEX. b. 1930.
Paper Bag. (1968.)
Fiberglas, epoxy, paint and paper.
59¼ x 29 x 18. 69.9.

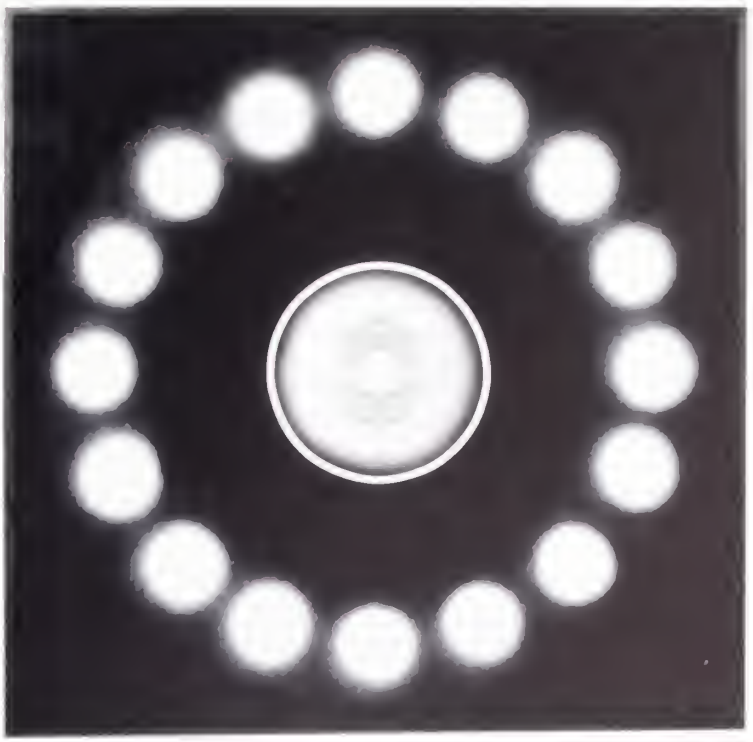
KANOVITZ, HOWARD. b. 1929.
Cleo's View. (1968.)
Synthetic polymer on canvas.
115 x 78 x 74. 69.12.

KUEHN, GARY. b. 1939.
Landscape. (1969.)
Chalk. 29¼ x 41½.
Presented by the Friends' 1966
Acquisitions Committee
in memory of Robert M. Benjamin.
69.25.

STILL, CLYFFORD. b. 1904.
Untitled. 1957.
Oil on canvas. 112 x 154.
Gift of the Friends of
the Whitney Museum of American Art
(and purchase). 69.31.

WARHOL, ANDY. b. 1925.
Campbell Soup I, 1968.
A portfolio of 10 prints.
Silk screen. 32 x 18¾ (comp.);
35⅛ x 23⅛ (sheet).
69.13 a—j.

Billy Al Bengston.
Sterling. 1963.
Oil and lacquer on composition board.
58¼ x 58¼.
Gift of the Friends of
the Whitney Museum of American Art.



gifts of the howard and jean lipman foundation, inc.

DE SAINT PHALLE, NIKI. b. 1930.
Black Venus. (1967.)
Painted polyester. 110 x 35 x 24.
68.73.

GRAHAM, ROBERT. b. 1938.
Untitled. (1968.)
Mixed media. 12 x 30 x 15. 69.56.

GROSSMAN, NANCY. b. 1940.
Head. 1968.
Leather, wood and epoxy.
16¼ x 6½ x 8½. 68.81.

INDIANA, ROBERT. b. 1928.
Love. 1968.
Aluminum. 12 x 12 x 6. 68.71.

JOHNS, JASPER. b. 1930.
The Critic Smiles. 1969.
Lead relief. 22¾ x 16¾. 69.85.
Bread. 1969.
Lead relief. 22¾ x 16¾. 69.86.
Lightbulb. 1969.
Lead relief. 38¾ x 16¾. 69.87.

LICHTENSTEIN, ROY. b. 1923.
Modern Sculpture with Velvet Rope.
(1968.)
Brass and velvet rope.
83¼ x 26 x 15. 69.1.

MORRIS, ROBERT. b. 1931.
Felt. (1967–68.)
Half-inch felt. Variable dimensions.
69.23.

NEVELSON, LOUISE. b. 1900.
Night-Focus-Dawn. (1969.)
Painted wood. 102 x 117 x 14.
Gift of Howard and Jean Lipman.
69.73.

ORR, THE. b. 1939.
The Orriginal Bags. (1969.)
Paper bags and polyester.
62½ x 22 x 11¼. 69.22.

ROSS, CHARLES. b. 1937.
Cube Stack. (1968.)
Plastic and mineral oil.
66 x 16½ x 16½, irregular. 69.24.

SARET, ALAN. b. 1944.
True Jungle: Canopy Forest. (1968.)
Painted wire. Approx. 108 x 216 x 48.
69.7.

SERRA, RICHARD. b. 1939.
Prop. (1968.)
Lead antimony. Sheet: 60 x 60;
Pole: 96 high. 69.20.

SMITHSON, ROBERT. b. 1938.
Non-Site (Palisades-Edgewater, N.J.). (1968.)
Painted aluminum, enamel and stone.
56 x 26 x 36. 69.6.

TAYLOR, WAYNE. b. 1931.
Madison Cream. (1967.)
Vinyl and wood. 82¾ x 83¼ x 17.
68.64.

TSAI, WEN-YING. b. 1928.
Tsaibernetics. (1968.)
Strobe and sound modulator.
42¾ x 39¾ x 18. 69.19.

VALENTINE, DEWAIN. b. 1936.
Top. (1968.)
Polyester. 14½ x 15¼ diameter.
68.75.

VON SCHLEGELL, DAVID. b. 1920.
Untitled. (1968.)
Stainless steel and aluminum.
84 x 142 x 148. 69.5.

WESTERMANN, H. C. b. 1922.
Antimobile. (1966.)
Laminated plywood.
67¼ x 35½ x 27½, including base.
69.4.

acquisitions by the museum 1968|69

AVEDISIAN, EDWARD. b. 1936.
Untitled. 1965.
Synthetic polymer on canvas.
102 x 68.
Gift of Mr. and Mrs. Eugene M.
Schwartz. 69.48.

AZUMA, NORIO. b. 1928.
Tranquility. (1968.)
Serigraph on canvas. 23 x 29 (plate);
28 x 34 (sheet).
Gift of Associated American Artists.
68.110.

BAILEY, MALCOLM. b. 1947.
Untitled. 1969.
Synthetic polymer on composition
board. 48 x 72.
Larry Aldrich Foundation Fund.
69.77.

BEARDEN, ROMARE. b. 1914.
Eastern Barn. (1968.)
Collage of paper on board.
55½ x 44. 69.14.

BLOCH, ALBERT. 1882–1961.
Mountain. 1916.
Oil on cardboard. 25½ x 31¾.
Bequest of Blanche A. Haberman.
69.40.

Untitled.
Charcoal. 13½ x 10½.
Bequest of Blanche A. Haberman.
69.41.

Untitled. 1914.
Etching. 9¹¹⁄₁₆ x 13⁵⁄₁₆ (plate);
14¹¹⁄₁₆ x 19⁷⁄₁₆ (sheet).
Bequest of Blanche A. Haberman.
69.42.

Left
H. C. Westermann.
Antimobile. (1966.)
Laminated plywood. 67¼ x 35½ x 27½.
Gift of the Howard and Jean Lipman Foundation, Inc.

Roy Lichtenstein.
Modern Sculpture with Velvet Rope. (1968.)
Brass and velvet rope. 83¼ x 26 x 15.
Gift of the Howard and Jean Lipman Foundation, Inc.

BOWER, GARY. b. 1940.
Clark. 1969.
Synthetic polymer on canvas.
92 x 135.
Larry Aldrich Foundation Fund.
69.53.

BREVERMAN, HARVEY. b. 1934.
Dutchman, III. (1967.)
Etching. 10⅞ diameter (plate);
15⅞ x 13¼ (sheet).
Gift of Associated American Artists.
68.111.

CAREWE, SYLVIA. b. 1914.
Pulse of Sound. (1956.)
Synthetic polymer on paper.
19½ x 25¼.
Gift of the artist. 69.52.

CAREY, MARTIN. b. 1938.
Who's Who? Frog's Who!
A Frog he did Awhooing Goo. 1968.
Ink. 37¾ x 37¾.
Gift of Leonard Davis (and purchase).
69.49.

CARLL, E. S.
At St. Anthony's Nose. 1856.
Ink and watercolor. 14¾ x 18⅜
(over-all).
Gift of Edgar William and Bernice
Chrysler Garbisch. 68.107.

COTE, ALAN. b. 1937.
Redruth. (1969).
Synthetic polymer on canvas.
92 x 133.
Gift of Mr. and Mrs. Leonard Bocour
(and purchase). 69.78.

CUSHNER, WILLIAM. b. 1914.
Construction Number 32. (1967.)
Basswood, masonite and lacquer.
22 x 22 x 2¾.
Gift of the artist. 68.98.

DAUGHERTY, JAMES H. b. 1889.
Tensions and Rhythms. 1968.
Oil on canvas. 39 x 49.
Gift of Mr. and Mrs. Henry M. Reed.
69.58.

DAWSON, MANIERRE. b. 1887.
Brown Array. 1913.
Oil on cardboard. 18 x 22.
Gift of the artist. 69.54.

DE KOONING, WILLEM. b. 1904.
Landscape, Abstract. c. 1949.
Oil on paper mounted on board.
19 x 25½.
Gift of Mr. and Mrs. Alan H. Temple.
68.96.
Woman in Landscape III. (1968.)
Oil on paper mounted on canvas.
63½ x 42½.
Gift of Mrs. Bernard F. Gimbel. 68.99.

DOVE, ARTHUR G. 1880-1946.
Land and Sea Scape. (1942.)
Oil on canvas. 25 x 34¾.
Gift of Mr. and Mrs. N. E. Waldman.
68.79.

DOYLE, B.
Child Seated in Bamboo Chair. 1825.
Pastel. 30 x 24 (over-all).
Gift of Edgar William and Bernice
Chrysler Garbisch. 68.104.

FRANKENTHALER, HELEN. b. 1928.
Sun Corner. 1968.
Silk screen on aluminum. 36 x 36
(over-all).
Gift of Dr. and Mrs. Aaron H. Esman.
68.76.

GOODMAN, SIDNEY. b. 1936.
The View. 1962.
Oil on canvas. 42 x 90.
Gift of Geoffrey Gates. 69.72.

HATHAWAY, RUFUS. 1770–1822.
Joseph Robertson Tolman. c. 1795.
Oil on canvas. 30 x 24¾.
Gift of Edgar William and Bernice
Chrysler Garbisch. 68.92.

HILER, HILAIRE. 1898-1966.
Equi-Valued Fog-Series Shades.
1956.
Oil on canvas. 20 x 16.
Gift of Hilaire Hiler, Jr.
and Nicolle Hiler. 68.83.
Parc dans le Midi. (1931.)
Oil on composition board. 37½ x 48.
Gift of the Jacob G. Cohen Family
Foundation, the Malvin E. and
Josephine D. Herz Foundation and
the J. H. Herz Family Foundation.
68.95.

HOFMANN, CHARLES C.
*Berks County Almshouse, Hospital
and Lunatic Asylum.* 1865.
Ink and watercolor. 23⅝ x 40⅝
(over-all).
Gift of Edgar William and Bernice
Chrysler Garbisch. 68.103.

ISRAEL, MARVIN. b. 1924.
Untitled. (1968.)
Synthetic polymer on cardboard.
51 x 40.
Anonymous Purchase Fund. 69.15.

JENKINS, PAUL. b. 1923.
Phenomena Kwan Yin. 1969.
Synthetic polymer on canvas.
119 x 88.
Gift of the artist. 69.84.

JOHNS, JASPER. b. 1930.
First Etchings. Portfolio of 8 etchings
with photo-engravings. 1967.
Plates irregular; 26 x 20 (sheet).
Gift of Mr. and Mrs. Stanley Lee
Helfgott. 69.44 a-h.

KULICKE, ROBERT. b. 1927.
Homage to Morandi. 1968.
Portfolio of 8 etchings and one ink
drawing.
10⅞ x 8⅞ (sheet).
Gift of Brooke Alexander, Inc. 69.70 a-i.

LACHAISE, GASTON. 1882-1935.
Buckle. (1905.)
Bronze and moonstone. 2½ x 4½.
Gift of the Estate of Allys Lachaise.
68.60.
Ring. (1905.)
Bronze, pearl and agate. 1⅜ x 1 x 1.
Gift of Estate of Allys Lachaise. 68.61.
Ring. (1905.)
Silver, coral and amber.
1½ x ¾ x 1¼.
Gift of the Estate of Allys Lachaise.
68.62.

LEVINE, JACK. b. 1915.
The Artist and his Muse. (1964-65.)
Mezzotint on zinc. 9¾ x 12½ (plate);
18⅛ x 21¾ (sheet).
Gift of Paul J. Schupf. 68.67.

LOUIS, MORRIS. 1912-1962.
Gamma Delta. (1959-60.)
Synthetic polymer on canvas. 102¾
x 152½.
Gift of the McCrory Corporation.
69.57.

LOVE, JIM. b. 1927.
Portable Bunker for Family Quarrels.
(1968.)
Steel and sand bags. 9½ x 10½ x 5.
Larry Aldrich Foundation Fund.
68.85.

LOVING, ALVIN. b. 1935.
Rational Irrationalism. (1969.)
Synthetic polymer on canvas.
Two panels 82 x 48¼ each.
Robert Scull Fund for Young Artists
not in the Collection. 69.74.

LUKIN, SVEN. b. 1934.
Gypsy Cross. (1968.)
Enamel and synthetic polymer on
wood. 72¾ x 88½ x 4.
Gift of Philip Morris Incorporated.
68.82.

MACIVER, LOREN. b. 1909.
Venice. (1949.)
Gouache. 28 x 42.
Gift of Mr. and Mrs. Gardner Cowles.
68.66.

MARDEN, BRICE. b. 1938.
Untitled. (1968.)
Wax, graphite and crayon.
15½ x 24¼.
Given in memory of Hermon More by
four of his friends. 69.16.

MAZUR, MICHAEL. b. 1935.
The Artist and The Model. (1967.)
Portfolio of 12 etchings. 38 x 25
(sheet); plate sizes vary.
Gift of Paul J. Schupf. 68.69 a—i.
Seated Nude. (1968.)
Pencil. 26 x 19 (over-all).
Gift of Paul J. Schupf. 68.70.

MEHRING, HOWARD. b. 1931.
Semblance. (1959.)
Synthetic polymer on canvas.
95¾ x 101½.
Gift of the Pastorale Fund. 69.71.

MENEELEY, EDWARD. b. 1927.
IBM Drawings. 1966.
Portfolio of 10 Xerox prints and text.
14 x 8½ (print); 14½ x 9 (text).
Xerox print on Tru-tone
silk-screened paper.
69.75 a—j.

MIKUS, ELEANORE. b. 1927.
Tablet Litho 18. 1968.
Lithograph. 41 x 29⅛ (over-all).
Gift of Miss Hillary Burns. 69.81.

MOTHERWELL, ROBERT. b. 1915.
Gauloises Bleues. (1968.)
Aquatint with collage. 9¾ x 5½

(plate); 15⅛ x 10 (sheet).
Gift of Mr. and Mrs. Stanley Lee Helfgott. 68.72.

NATKIN, ROBERT. b. 1930.
Apollo. 1968.
Oil on canvas. 89 x 78¾.
Gift of Mr. and Mrs. Meredith Long. 69.8.

"NINE."
Portfolio of nine lithographs by Willem de Kooning, Sam Francis, Ellsworth Kelly, Roy Lichtenstein, Richard Lindner, Robert Motherwell, Louise Nevelson, Henry Pearson and Saul Steinberg. (1967.)
17 x 22 (sheet); comps. vary.
Gift of Louise Nevelson. 69.59 a—i.

NOBLE, JOHN. 1874-1934.
The Phantom Ship. c. 1926.
Oil on canvas. 20 x 27½.
Gift of Mr. and Mrs. Irving Stone. 68.84.

NOVROS, DAVID. b. 1941.
No Title. (1968.)
Acrylic lacquer on fiberglas.
71¾ x 215¼.
Gift of Philip Morris Incorporated (and purchase). 69.51.

PARIS, HAROLD. b. 1925.
Kaddish for Miriam. (1966-68.)
Formica, rubber and wood.
94¾ x 36 x 22¾.
Gift of Harold Kaye in memory of Miriam Kaye. 68.57.

PAUL; DAVID. b. 1945.
Untitled. 1969.
Synthetic polymer on vinyl.
109¼ x 54¼.
Larry Aldrich Foundation Fund. 69.83.

PECKHAM, ROBERT. 1785-1877.
Memorial Portrait of Mary L. Edgell. 1830.
Oil on canvas. 37⅞ x 28⅞.
Gift of Edgar William and Bernice Chrysler Garbisch. 68.90.

PETERSEN, ROLAND. b. 1926.
Interior with Piano and Maid. (1963.)
Oil on canvas. 71 x 58.
Gift of Mrs. Guri Lie Zeckendorf. 68.97.

PETTET, WILLIAM. b. 1942.
Untitled. 1968.
Synthetic polymer on canvas.
92 x 167¾.
Gift of Charles and Anita Blatt. 69.2.

PHILLIPS, AMMI. 1788-1865.
Leonard Allis. c. 1826.
Oil on canvas. 31 x 25.
Anonymous gift. 68.65.

POLLOCK, JACKSON. 1912-1956.
Untitled. (1944-45.)
Drypoint. 11¾ x 9 (plate); 20 x 13½ (sheet).
Printed posthumously in 1967.
Gift of Mr. and Mrs. B. H. Friedman. 69.32.

Untitled. (1944-45.)
Drypoint. 11¾ x 9⅞ (plate); 20 x 13½ (sheet).
Printed posthumously in 1967.
Gift of Mr. and Mrs. B. H. Friedman. 69.33.

Untitled. (1944-45.)
Drypoint. 11¾ x 9⅞ (plate); 20 x 13½ (sheet).
Printed posthumously in 1967.
Gift of Mr. and Mrs. B. H. Friedman. 69.34.

Untitled. (1944-45.)
Drypoint. 11⅝ x 8⅞ (plate); 20 x 13½ (sheet).
Printed posthumously in 1967.
Gift of Mr. and Mrs. B. H. Friedman. 69.35.

Untitled. (1944-45.)
Drypoint. 9 x 11¹³⁄₁₆ (plate); 13½ x 20 (sheet).
Printed posthumously in 1967.
Gift of Mr. and Mrs. B. H. Friedman. 69.36.

Untitled. (1944-45.)
Drypoint. 15⅝ x 23¹¹⁄₁₆ (plate); 19¾ x 27½ (sheet).
Printed posthumously in 1967.
Gift of Mr. and Mrs. B. H. Friedman. 69.37.

Untitled. (1944-45.)
Drypoint. 14¾ x 17¾ (plate); 19¾ x 27½ (sheet).
Printed posthumously in 1967.
Gift of Mr. and Mrs. B. H. Friedman. 69.38.

QUAYTMAN, HARVEY. b. 1937.
Patient Hereshy. 1968.
Synthetic polymer on canvas.
104¼ x 60¼.
Gift of Mr. and Mrs. Leonard Bocour (and purchase). 69.79.

RAUSCHENBERG, ROBERT.
b. 1925.
Autobiography. 1967.
Photo lithograph. Three sections: top, 65½ x 49⅛; center, 66¼ x 49⅛, bottom, 66 x 49⅛.
68.68.

REICH, MURRAY. b. 1942.
Annunciation. 1969.
Synthetic polymer on canvas.
104 x 80.
Gift of Mr. and Mrs. Sam Golden (and purchase). 69.80.

ROSENQUIST, JAMES. b. 1933.
Cold Spagetti Postcard. 1968.
Color lithograph. 4⅜ x 6⁵⁄₁₆ (comp.); 19¾ x 24⁹⁄₁₆ (sheet).
Gift of Mr. and Mrs. Stanley Lee Helfgott. 69.43.

RUSSELL, MORGAN. 1886–1953.
Drawing. 1939.
Charcoal. 29 x 19.
Gift of Mr. and Mrs. Max Wilk. 68.80.

SAZEGAR, MORTEZA. b. 1933.
Untitled. 1967.
Synthetic polymer on canvas.
54¾ x 72½.
Anonymous gift. 69.69.

SCHAPIRO, MIRIAM. b. 1923.
Jigsaw. (1969).
Synthetic polymer on canvas.
80 x 72.
Gift of Mr. and Mrs. Harry Kahn. 69.46.

SCHNITZLER, PAUL.
"He Returns No More." 1968.
Ink and watercolor. 15¾ x 11⅝ (over-all).
Gift of Edgar William and Bernice Chrysler Garbisch. 68.105.

SHIELDS, ALLAN. b. 1944.
Little Blue Ferry (Bay Belly). (1968–69).
Synthetic polymer and thread on canvas. 127 x 58½.
Larry Aldrich Foundation Fund. 69.45.

SINGER, THEODORE. b. 1943.
Alexandria VI. 1969.
Synthetic polymer on canvas.
70 x 46.
Larry Aldrich Foundation Fund.
69.76.

SKYNNER, T.
Jacob Conklin. c. 1845.
Oil on canvas. 29 x 23½.
Gift of Edgar William and
Bernice Chrysler Garbisch. 68.86.
Mrs. Jacob Conklin. c. 1845.
Oil on canvas. 29 x 23½.
Gift of Edgar William and
Bernice Chrysler Garbisch. 68.87.

SNELSON, KENNETH. b. 1927.
Model for "Untitled." 1968.
Aluminum. 11 x 10½ x 8¼.
Gift of the artist. 69.55.

SOYER, RAPHAEL. b. 1899.
Self Portrait—second state. (1967).
Lithograph. 11$\frac{1}{16}$ x 8¼ (plate);
12$\frac{3}{16}$ x 11$\frac{3}{16}$ (sheet).
Gift of Associated American Artists.
68.112.

STEINBERG, SAUL. b. 1914.
Government Regulations on Autobiography. 1966.
Watercolor, ink and pastel. 28 x 22.
Gift of the artist. 68.77.

STILL, CLYFFORD. b. 1904.
Untitled. (1945).
Oil on canvas. 42½ x 33¾.
Gift of Mr. and Mrs. B. H. Friedman.
69.3

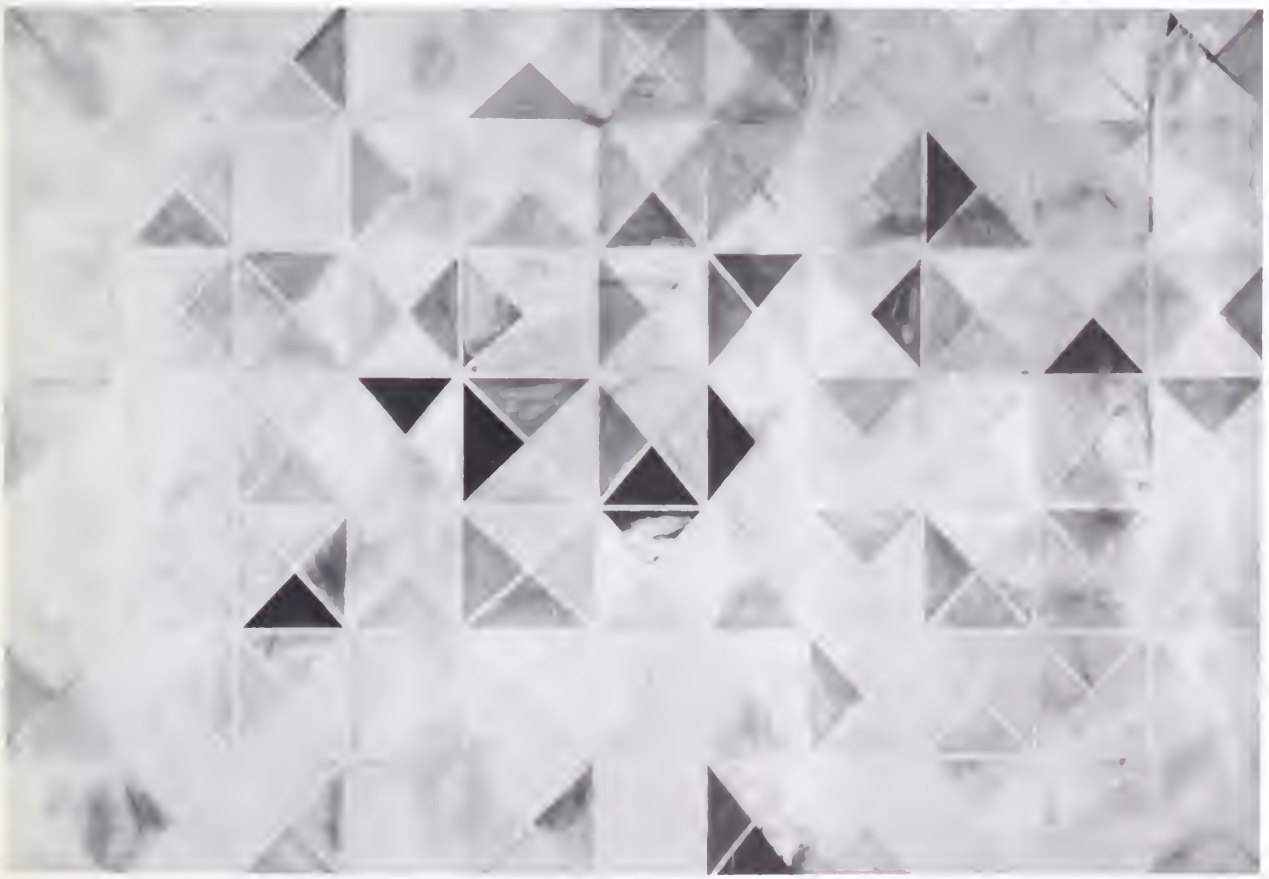
TAKAL, PETER. b. 1905.
Hill. 1966.
Ink. 22½ x 28½ (over-all). 68.74.

TWOMBLY, CY. b. 1929.
Untitled. (1969.)
Oil and crayon on canvas. 78 x 103.
Gift of Mr. and Mrs. Rudolph B.
Schulhof. 69.29.

TWORKOV, JACK. b. 1900.
Duo II. 1956.
Oil on canvas. 80 x 42.
Gift of the artist. 68.78.

UNKNOWN.
Whaling. 1825–50.
Oil on canvas. 23½ x 37.
Gift of Edgar William and
Bernice Chrysler Garbisch. 68.88.

Gary Bower.
Clark. 1969.
Synthetic polymer on canvas. 92 x 135.
Gift of the Larry Aldrich Foundation Fund.



David Novros.
No Title. (1968.)
Acrylic lacquer on fiberglas. 71¾ x 215¼.
Gift of Philip Morris Incorporated (and purchase).

Opposite
John Clem Clarke.
Trumbull: Battle of Bunker's Hill. (1968.)
Oil on canvas. 56 x 80.
Gift of the Friends of
the Whitney Museum of American Art.

UNKNOWN.
Indian Encampment. 1850–75.
Oil on canvas. 27 x 35½.
Gift of Edgar William and
Bernice Chrysler Garbisch. 68.89.

UNKNOWN.
Captain Benjamin Smith. c. 1790.
Oil on canvas. 27¾ x 20⅞.
Gift of Edgar William and
Bernice Chrysler Garbisch. 68.91.

UNKNOWN.
Portrait of a Sailor. c. 1825.
Oil on canvas. 23 x 16.
Gift of Edgar William and
Bernice Chrysler Garbisch. 68.93.

UNKNOWN.
Five Master. 1850–75.
Oil on wood. 17½ x 21½.
Gift of Edgar William and
Bernice Chrysler Garbisch. 68.94.

UNKNOWN.
Man with Fringe Beard. c. 1845.
Watercolor. 25⅝ x 18 (over-all).
Gift of Edgar William and
Bernice Chrysler Garbisch. 68.100.

UNKNOWN.
"True Friendship." c. 1845.
Watercolor. 22½ x 17⅞ (over-all).
Gift of Edgar William and
Bernice Chrysler Garbisch. 68.101.

UNKNOWN.
Little Girl Holding Rose. c. 1845.
Watercolor. 22¾ x 17⅝ (over-all).
Gift of Edgar William and
Bernice Chrysler Garbisch. 68.102.

UNKNOWN.
Fruit on Black Table. 1854.
Watercolor. 29 x 40⅞ (over-all).
Gift of Edgar William and
Bernice Chrysler Garbisch. 68.106.

UNKNOWN.
Picking Apples. c. 1805.
Watercolor. 18⅞ x 26⅜ (over-all).
Gift of Edgar William and
Bernice Chrysler Garbisch. 68.108.

UNKNOWN.
Portrait of a Boy in a Naval Uniform.
c. 1846.
Oil on canvas. 26 x 22.
Gift of Bruce Buttfield. 69.17.

VAN EVEREN, JAY. 1857–1947.
Abstract Arrangement.
Watercolor. Three panels:
5¼ x 5½; 5½ x 9; 8 x 8 (over-all).
Gift of Mr. and Mrs. Henry M. Reed.
69.27.
Abstract Arrangement.
Watercolor and chalk on carboard.
Two panels 7 x 9½ each (over-all).
Gift of Mr. and Mrs. Henry M. Reed.
69.28.

Abstract Painting.
Oil on canvas. 27¾ x 38.
Gift of Mr. and Mrs. Henry M. Reed.
69.47.

VASS, GENE. b. 1922.
62–XII. 1962.
Ink. 23½ x 18½.
Gift of Mrs. Victor S. Riesenfeld.
69.50.

VON WICHT, JOHN. b. 1888.
Soundpiece. 1966.
Stencil. 19¼ x 30¾ Irreg. (plate);
25 x 37 (sheet).
Gift of Associated American Artists.
68.113.

WALD, SYLVIA b. 1914.
From House of Stone I. 1954
Serigraphs with silk screen stencils.
18½ x 11¼ (comp.);
20 x 13¼ (sheet).
Gift of Betty Greenblatt. 68.59.

WELLS, CADY. 1904–1954.
Otowi, Morada and Mesa. c. 1937.
Chalk and charcoal. 22¼ x 29¾.
Gift of Mason B. Wells Foundation,
Inc. 69.68.

WENTWORTH, ELLEN.
"In Memory of Robert Wentworth."
c. 1825.
Ink and watercolor. 16⅜ x 12½
(over-all).
Gift of Edgar William and
Bernice Chrysler Garbisch. 68.109.

WHITE, JOSEPH P. b. 1938.
Winter, N. Y. 1969.
Oil on canvas. 30 x 201¾.
Neysa McMein Purchase Award.
69.39.

WOFFORD, PHILIP. b. 1935.
Mohegan. 1969.
Synthetic polymer on canvas.
91½ x 111¾.
Larry Aldrich Foundation Fund.
69.82.

YUNKERS, ADJA. b. 1900.
Aegean III. 1967.
Synthetic polymer and collage on
canvas. 72¼ x 62½.
Gift of Susan Morse Hilles. 69.26.

February 14, 1969

To the Board of Trustees of
Whitney Museum of American Art

We have examined the balance sheet of the Whitney Museum of American Art as of June 30, 1968 and the related statements of income and expenses of the operating fund and changes in fund balances for the year. Through June 30, 1968, the Museum has kept its records and has prepared its financial statements generally on the cash basis with no recognition having been accorded interest and dividends receivable, pledges receivable, accounts receivable, accounts payable, accrued expenses, accrued interest and depreciation. As of July 1, 1968 the Museum, with our approval, adopted the accrual basis of accounting. Accordingly, appropriate work sheet adjustments have been made, where material, to restate the financial statements for the year ended June 30, 1968 on the accrual basis.

Our examination was made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances, except as stated in the following paragraph. It was impracticable for us to extend our examination of contributions and pledges received from the general public beyond accounting for amounts so recorded.

Our engagement as auditors was not until after June 30, 1968. Therefore, we were not present to observe physical inventories of publications on hand at June 30, 1967 or June 30, 1968, the amounts of which entered into the determination of cost of publications sold for the year ended June 30, 1968. We satisfied ourselves as to the reasonableness of the inventory of publications as of June 30, 1968 by other auditing procedures. However, we were not able to satisfy ourselves as to the inventory of publications as of June 30, 1967. In addition, we were not able to satisfy ourselves as to pledges receivable, accounts receivable, accounts payable and accrued expenses at June 30, 1967.

Inventory of publications, pledges receivable, accounts receivable, accounts payable and accrued expenses at June 30, 1967 enter into the determination of excess of expenses over income of the operating fund and changes in fund balances for the year ended June 30, 1968; therefore, we do not express an opinion on the statements of income and expenses of the operating fund and changes in fund balances.

In our opinion, the accompanying balance sheet presents fairly the financial position of the Whitney Museum of American Art at June 30, 1968, in conformity with generally accepted accounting principles.

Price Waterhouse & Co.

Whitney Museum of American Art
Exhibit A
(Note I)

Balance Sheet
JUNE 30, 1968

Assets		Liabilities and fund balances	
General Fund:		**General Fund:**	
Cash (Note 2)	$ 951,754	Notes payable (Note 6)	$ 300,000
Interest and dividends receivable	53,382	Accrued interest (Note 6)	50,832
Pledges receivable (Note 8)	323,684	Accounts payable and accrued expenses	177,110
Accounts receivable, less allowance for doubtful accounts of $1,765	17,686	Due to restricted and special funds	99,438
Contributed work of art, held for sale (Note 3)	150,000	General fund balance (Exhibit C)	8,072,658
Investments, at cost (quoted market value $9,585,000) (Note 2)	7,075,694		
Inventory of publications, at lower of identified cost or market (Note 4)	102,218		
Prepaid expenses	22,162		
Due from employees—pension and other (Note 5)	3,458		
	$8,700,038		$8,700,038
Restricted and Special Funds:		**Restricted and Special Funds:**	
Cash	$ 43,569	Accounts payable and accrued expenses	$ 30,932
Pledges receivable (Note 8)	209,941	Restricted and special funds balance (Exhibit C)	667,789
Investments, at cost (quoted market value $353,000) (Note 2)	344,373		
Due from general fund	99,438		
Security deposit	1,400		
	$ 698,721		$ 698,721
Building Fund:		**Building Fund:**	
Land, at cost	$1,848,000		
Building, at cost, less accumulated depreciation of $170,840	4,100,160		
	$5,948,160	Building Fund Balance (Exhibit C)	$5,948,160

Whitney Museum of American Art

Exhibit B

Statement of Income and Expenses of the Operating Fund

For the year ended June 30, 1968

(Note I)

Income:	
Dividends and interest	$ 330,512
Admissions	148,518
Memberships—Friends of the Whitney Museum and corporate	116,237
Sales of publications	95,812
Restaurant sales	80,579
Contributions to operations	40,612
Other income	11,552
	823,822
Operating expenses:	
Building maintenance	364,768
General administration	335,522
Exhibitions	92,393
Retirement and employee benefit payments (Note 5)	40,562
Restoration and frames	3,959
Furniture and fixtures (Note 7)	13,454
Restaurant operations	98,334
Cost of publications sold or written off (Note 4)	152,197
Other	7,133
	1,108,322
Excess of expenses over income (charged against general fund—Exhibit C)	$ 284,500

Exhibit C

Statement of Changes in Fund Balances

For the year ended June 30, 1968

(Note I)

	General fund	Restricted and special funds	Building fund
Balances, July 1, 1967	$7,679,802	$776,469	$6,293,256
Add:			
Contributions and grants	47,275	137,598	85,362
Contributions from Friends of the Whitney Museum specifically designated for purchases of works of art		40,008	
Commission on works of art sold through Museum		11,935	
Net gain on sales of securities	560,317	13,463	
Restricted income from investments		12,563	
	8,287,394	992,036	6,378,618
Less:—			
Purchases of works of art	41,507	146,391	
Expenditures for designated purposes:			
Education department		166,678	
Other		9,968	612
Interest on notes			23,741
Depreciation of building, at 50 years straight line			85,420
Excess of expenses over income of operating fund (Exhibit B)	284,500		
Write-down of investments to average cost basis (Note 2)	50,703		
Write-off of furniture and fixtures and special equipment (Note 7)		1,210	116,038
Write-down of inventory to lower of identified cost or market (Note 4)	42,673		
	419,383	324,247	225,811
	7,868,011	667,789	6,152,807
Transfer of net assets (excluding land and building) of building fund to general fund	204,647		(204,647)
Balances, June 30, 1968	$8,072,658	$667,789	$5,948,160

Whitney Museum of American Art

Notes to Financial Statements
June 30, 1968

Note 1:
The Museum has kept its records and has prepared its financial statements generally on the cash basis with no recognition having been accorded interest and dividends receivable, pledges receivable, accounts receivable, accounts payable, accrued expenses, accrued interest and depreciation. As of July 1, 1968, management adopted the accrual basis of accounting. Accordingly appropriate work sheet adjustments have been made, where material, to restate the financial statements for the year ended June 30, 1968 on the accrual basis. These adjustments included increasing the general fund balance by $31,388, restricted and special funds balance by $255,675 and building fund balance by $579,111 at July 1, 1967. Adjustments in the general fund include certain reductions in the June 30, 1968 inventory, which were discovered while repricing that inventory at specific costs assignable to each inventory item. The specific costs were not developed until after June 30, 1969; accordingly, estimated gross profit percentages were previously used in determining inventory cost. In accordance with policies generally followed by museums, works of art and library have been excluded from the balance sheet.

Note 2:
Cash at June 30, 1968 includes $819,471 transferred into a special custody account in June 1968. These funds, obtained from the sale of securities, were invested in other securities by August 1, 1968.

Prior to June 30, 1968 the Museum carried its investments at cost, generally calculated on a first-in, first-out basis. As of June 30, 1968, in order to conform to the record keeping of the Museum's security custodian and thereby simplify its bookkeeping procedures, a bookkeeping entry has been made writing down securities to cost calculated on an average basis.

Note 3:
The contributed work of art held for sale consists of a painting whose value has been appraised at $150,000 by independent art appraisers.

Note 4:
Prior to June 30, 1968 inventory of publications has been priced at retail value. Accordingly profits have been recognized when publications entered inventory. As of June 30, 1968 inventory of publications will be valued at the lower of identified cost or market. In order to reasonably estimate profit on sales of publications for the year ended June 30, 1968, the July 1, 1967 inventory has been written down to the lower of identified cost or market.

Note 5:
The Museum has a contributory insured pension plan in which substantially all employees are eligible but relatively few are presently qualified and enrolled. The total pension expense for the year, included in retirement and employee benefits, was $18,601 which consists of contributions of $10,376 to the pension trust of level annual premiums for annuity and endowment contracts purchased for each member of the plan and direct payments of $8,225 to pensioners whose retirement occurred prior to the adoption of the above pension plan.

Note 6:
Notes payable at June 30, 1968 consist of the following:

Four notes, dated December 1, 1965, of $50,000 each, due December 1, 1968, December 1, 1969, December 1, 1970 and December 1, 1971, bearing interest at 5% per annum	$200,000
Note, dated July 1, 1963, due on demand, bearing interest at 5% per annum	100,000
	$300,000

Note 7:
Prior to July 1, 1967, furniture and fixtures have been carried as assets in the building fund and special equipment has been carried as an asset in the restricted and special funds. $76,709 of depreciation on furniture and fixtures was taken through June 30, 1967, $10,481 of which was taken during the fiscal year then ended.

The Museum's management has decided to write off the net book value of furniture and fixtures and special equipment as of July 1, 1967. Subsequent to July 1, 1967 furniture, fixtures and equipment have been and will be expensed when purchased.

Note 8:
Pledges receivable at June 30, 1968, according to the terms of such pledges, are expected to be paid as follows

Fiscal year ending June 30,	General fund	Restricted and special funds
1969	$228,403	$102,246
1970	32,708	47,500
1971	17,573	35,000
1972	12,000	25,195
1973	11,000	
1974	12,000	
1975	10,000	
	$323,684	$209,941

October 20, 1969

To the Board of Trustees of
Whitney Museum of American Art

We have examined the balance sheet of the Whitney Museum of American Art as of June 30, 1969 and the related statements of income and expenses of the operating fund and changes in fund balances for the year. Our examination was made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances. It was impracticable for us to extend our examination of contributions and pledges received from the general public beyond accounting for amounts so recorded.

The Museum has kept its records and has prepared its financial statements for previous years generally on the cash basis with no recognition having been accorded interest and dividends receivable, pledges receivable, accounts receivable, accounts payable, accrued expenses, accrued interest and depreciation. At the beginning of the current year the Museum, with our approval, adopted the accrual basis of accounting and appropriate adjustments, where material, have been made to the general fund, restricted and special funds and building fund balances at July 1, 1968, as detailed in Note 1.

In our opinion, the accompanying balance sheet and the related statements of income and expenses of the operating fund and changes in fund balances present fairly the financial position of the Whitney Museum of American Art as of June 30, 1969, and the results of its operations for the year then ended, in conformity with generally accepted accounting principles.

Price Waterhouse & Co.

Whitney Museum of American Art
Exhibit A
(Note 1)

Balance Sheet
June 30, 1969

Assets		Liabilities and fund balances	
General Fund:		**General Fund:**	
Cash in savings accounts and held by investment custodian	$ 25,470	Bank overdraft in operating accounts	$ 58,940
Interest and dividends receivable	52,406	Notes payable (Note 4)	250,000
Pledges receivable (Note 5)	95,281	Accrued interest (Note 4)	56,874
Accounts receivable, less allowance for doubtful accounts of $1,765	20,799	Accounts payable and accrued expenses	68,230
Contributed work of art, held for sale (Note 2)	150,000	Due to restricted and special funds	169,092
Investments, at cost (quoted market value $10,115,000)	7,999,881	General fund balance (Exhibit C)	7,850,865
Inventory of publications, at lower of identified cost or market	84,227		
Prepaid expenses	17,711		
Due from employees—pension and other (Note 3)	8,226		
	$8,454,001		$8,454,001
Restricted and Special Funds:		**Restricted and Special Funds:**	
Cash	$ 30,235	Accounts payable and accrued expenses	$ 76,658
Pledges receivable (Note 5)	139,495	Restricted and special funds balance (Exhibit C)	613,654
Accounts receivable	7,000		
Investments, at cost (quoted market value $334,000)	342,834		
Due from general fund	169,092		
Security deposit	1,400		
Prepaid expenses	256		
	$ 690,312		$ 690,312
Building Fund:		**Building Fund:**	
Land, at cost	$1,848,000		
Building, at cost, less accumulated depreciation of $256,260	4,014,740		
	$5,862,740	Building Fund Balance (Exhibit C)	$5,862,740

Whitney Museum of American Art

Exhibit B

Statement of Income and Expenses of the Operating Fund

For the year ended June 30, 1969
(Note 1)

Income:		
Dividends and interest	$322,591	
Admissions	228,667	
Memberships—Friends of the Whitney Museum and corporate	133,390	
Sales of publications	93,306	
Restaurant sales	56,934	
Contributions to operations	28,901	
Traveling exhibition fees	25,375	
Special events	30,559	
Other income	23,441	
		$ 943,164
Operating expenses:		
Building maintenance	355,669	
General administration	449,162	
Exhibitions	185,589	
Retirement and employee benefit payments (Note 3)	59,451	
Restoration and frames	21,726	
Furniture and fixtures	11,728	
Restaurant operations	93,043	
Cost of publications sold or written off	97,767	
Special events	27,503	
		1,301,638
Excess of expenses over income (charged against general fund—Exhibit C)		$ 358,474

Exhibit C

Statement of Changes in Fund Balances

For the year ended June 30, 1969
(Note 1)

	General fund	Restricted and special funds	Building fund
Balances, July 1, 1968	$8,072,658	$667,789	$5,948,160
Add:			
Contributions and grants	135,495	246,842	
Contributions from Friends of the Whitney Museum specifically designated for purchases of works of art		52,760	
Commission on works of art sold through Museum		18,197	
Net gain (loss) on sales of securities	30,935	(1,470)	
Restricted income from investments		3,271	
	8,239,088	987,389	5,948,160
Less:—			
Purchases of works of art	16,207	259,504	
Expenditures for designated purposes:			
Education department		86,592	
Other		27,639	
Interest on notes	13,542		
Excess of expenses over income of operating fund (Exhibit B)	358,474		
Depreciation of building, at 50 years straight line			85,420
	388,223	373,735	85,420
Balances, June 30, 1969	$7,850,865	$613,654	$5,862,740

Whitney Museum of American Art

Notes to Financial Statements

June 30, 1969

Note 1:

The Museum has kept its records and has prepared its financial statements for previous years generally on the cash basis with no recognition having been accorded interest and dividends receivable, pledges receivable, accounts receivable, accounts payable accrued expenses, accrued interest and depreciation. At the beginning of the current year, management adopted the accrual basis of accounting and appropriate adjustments, where material, have been made at July 1, 1968 increasing the general fund balance by $169,428 restricted and special funds balance by $184,659, and reducing the building fund balance by $170,840. In accordance with policies generally followed by museums, works of art and library have been excluded from the balance sheet.

Note 2:

The contributed work of art held for sale consists of a painting whose value has been appraised at $150,000 by independent art appraisers.

Note 3:

The Museum has a contributory insured pension plan in which substantially all employees are eligible but relatively few are presently qualified and enrolled. The total pension expense for the year, included in retirement and employee benefits, was $19,770 which consists of contributions of $13,966 to the pension trust of level annual premiums for annuity and endowment contracts purchased for each member of the plan and direct payments of $5,804 to pensioners whose retirement occurred prior to the adoption of the above pension plan.

Note 4:

Notes payable at June 30, 1969 consist of the following:

Three notes, dated December 1, 1965, of $50,000 each, due December 1, 1969, December 1, 1970 and December 1, 1971, bearing interest at 5% per annum	$150,000
Note, dated July 1, 1963 (renewed May 29, 1969), due on demand, bearing interest at 5% per annum	100,000
	$250,000

Note 5:

Pledges receivable at June 30, 1969, according to the terms of such pledges, are expected to be paid as follows:

Fiscal year ending June 30,	General fund	Restricted and special funds
1970	$32,708	$ 74,300
1971	17,573	37,500
1972	12,000	27,695
1973	11,000	
1974	12,000	
1975	10,000	
	$95,281	$139,495

whitney museum of american art

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